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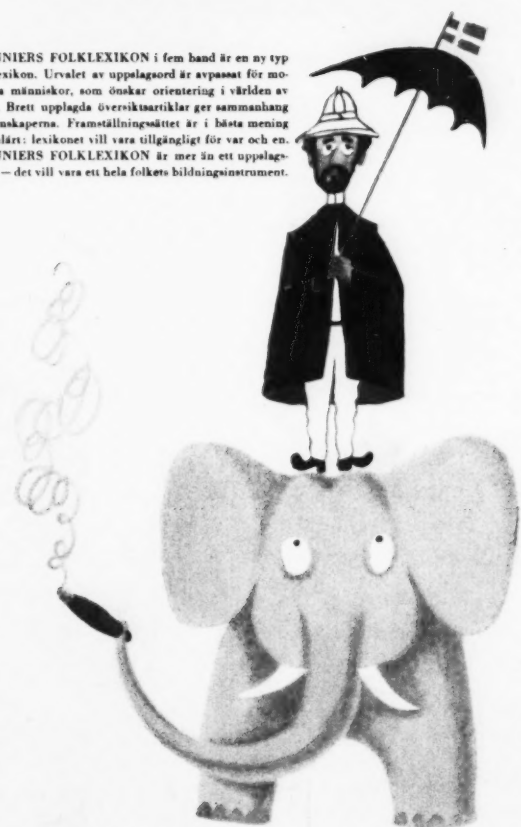
the creative art magazine

FEBRUARY ★ 1953



ART STUDENT, TEACHER and CRAFTSMAN

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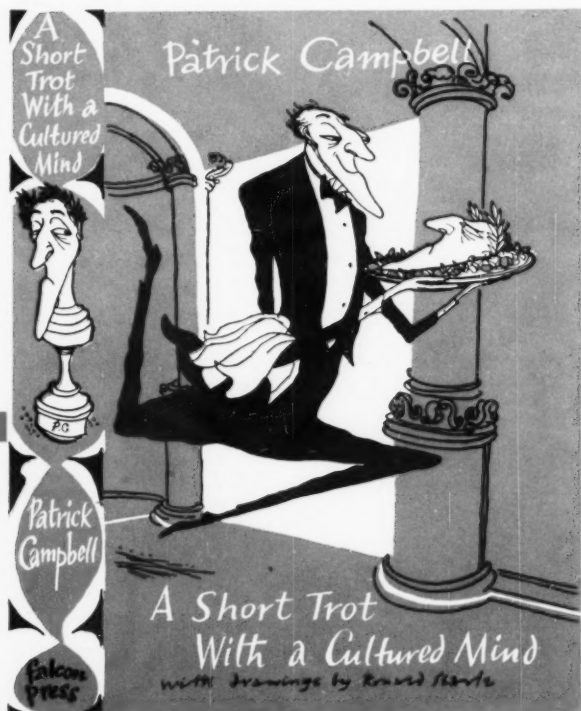


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this issue

BOOK JACKET DESIGNS • POSTERS
A PRIMER FOR DISPLAY ARTISTS
ANTIQUE FURNITURE DECORATION
DRY POINT • SILHOUETTE CUTTING

and projects for teachers and crafts-hobbyists





PROFESSIONAL SECRETS
FOR MASTERING THE TECHNIQUES OF

PAINTING TREES AND LANDSCAPES IN WATERCOLOR

By TED KAUTZKY

HERE, for the first time, is a wealth of never-before-published "tricks of the trade" on how to paint such important and more difficult landscape features as trees, roads, puddles, rain and fog. In simple, direct style, it progressively covers every step in the creation of all the details of masterly watercolor painting.

A sequel to the author's now famous *Ways With Watercolor*, this comprehensive companion volume goes far beyond the sound basic principles of watercolor painting set forth there. *PAINTING TREES AND LANDSCAPES IN WATERCOLOR* offers a "post graduate" course in watercolor painting.

MAKES PROFESSIONAL RESULTS EASY

The techniques of handling the more difficult elements of a landscape are explained in great detail. Basic brush strokes for painting trees are shown and described. Separate chapters are devoted to painting forests and different types of individual trees. In keeping with the nature of the subject, the text is graphically illustrated throughout.

Sixteen paintings in full color plus 136 sepia-tone studies are used to demonstrate the techniques of good composition, value arrangement, balance, rhythm and pattern of design.

LEARN BY DOING

A special feature of this valuable book is its series of ten specially created practice subjects. Designed to be completed by the reader according to his own interpretation of value, color and mood, each subject introduces a different aspect of handling major landscape elements.

PAINTING TREES AND LANDSCAPES IN WATERCOLOR is an indispensable aid to those who are working in watercolors and who are having difficulty in rendering essential landscape details. It is a book for students and alert artists who feel the need for a tonic refresher... for architects, designers, amateur and professional painters and for all who are familiar with the author's previously-published, popular books.

CONTENTS

Materials	The Willows
Composition	Evergreens
Value Arrangement	The Maple Tree
Fog and Rain	The Birches
Road Puddles	The Sycamore
On Painting Roads	The Palms
Useful Strokes for	The Elm Tree
Painting Trees	The Oaks
Painting Trunks	Lombardy Poplar
and Foliage	and Aspen
The Forest	Monterey Cypress
Ten Varieties of Trees	Practice Subjects

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Ted Kautzky's paintings have won over a score of awards in Europe and the United States. He has conducted his own school, taught at Pratt Institute in New York City, lectured at leading universities. He is also the author of *Ways With Watercolor*, *Pencil Broadstrokes* and *Pencil Pictures*.

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Your department of information on art research

by

JOHN J. NEWMAN

333 W. 26th St., New York 1, N. Y.

Are there any special rules for portrait painting?

• Yes. One in particular. For some reason or other, the customer expects a likeness, and you, my dear limner, better deliver it or you've had it.

A few helpful hints might make the going easier for a portraitist. For example: A small, intimate size painting (to be hung in today's average size room and viewed from not more than 4 to 6 feet) requires that you pose your sitter the same distance away from you and sit or stand the model so that you are both at eye level. Arrange the light on the head so you can see everything, with just enough shadow to give you that foothold so necessary toward getting the resemblance. If the commission is for a state portrait (i.e. one that's to be hung in a large space and seen from a distance of over 10 feet,) you pose the model far enough away from you so that you can see the entire figure at once; about 12 to 15 feet. But again, you must be able to see the features with sufficient clarity to enable you to achieve the likeness.

Use a palette of colors with which you are familiar and don't change colors while the portrait is in progress. For instance—you are using yellow ochre deep for the base of your flesh tones and suddenly you get a yen for gold ochre transparent instead. You'll find, to your annoyance, that you won't be able to get the tones you had gotten previously with the yellow ochre deep. Stick to the same basic colors until you have finished the portrait. There is nothing wrong with either the yellow ochre deep or the gold ochre transparent; they simply will not yield the same color in combination with cadmium red light and lead white. (The same difficulty would arise should you decide to switch from terra rosa to English red light. They may look similar in mass tone but vary too much in mixtures for a portrait painter to cope with in close related hues.)

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Funk Publishers

Simon Lissim
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If you have a certain talent in art but don't know how to best apply it, this book may help you find yourself. In addition to bringing information on techniques, sources of supply, materials and working methods in many fields of fine and applied art, the author answers many questions that usually leave the art newcomer facing a blank wall. Do you need a studio? Who are the qualified sources for advice in technical work? What is basic equipment for working outdoors? Who buys? How can painting be adapted to textile, porcelain, greeting card design? Good, sound material for student and general art teacher in 212 pages.

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W. H. Allner
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Studio-Crowell

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Pellegrini & Cudahy

Laura Bannon
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Charles Hallett
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(continued on next page)

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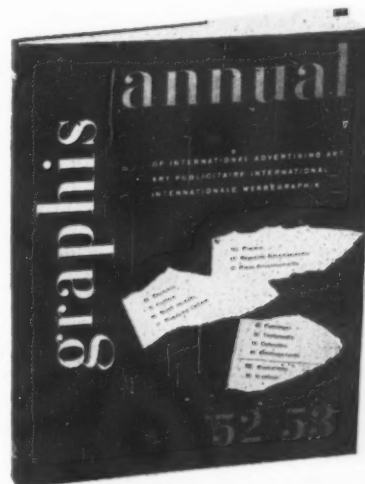
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(See pages 114-115 this issue for feature on
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New York

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FURNITURE DECORATING KNOW-HOW

anatomy of a basic piece and the materials commonly used by furniture craftsmen

With thousands of home craftsmen creating their own furniture, the subject of decorating unfinished objects could fill a book. And it does, in the excellent "Furniture Decoration Made Easy", (Charles Branford, Publishers, \$4.95), upon whose text this material is based. Reviewed in this issue's Book Service Section.

from material by

charles hallett

THE decoration of furniture requires a modest outlay for materials, imagination, a certain degree of control, and much enthusiasm.

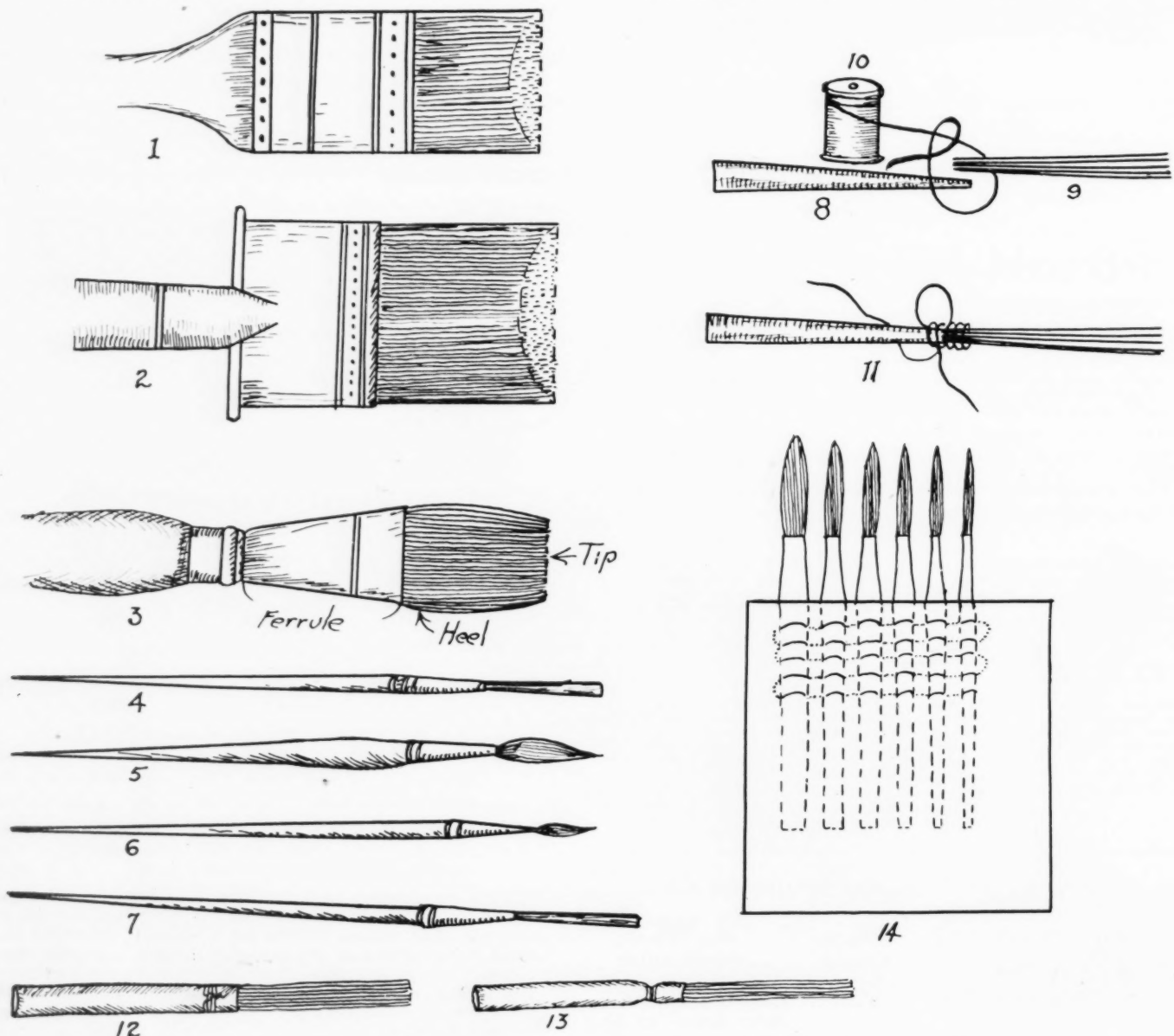
Furniture is decorated in one of two general procedures; it is either rendered freehand, or by the use of stencils.

Stenciling is also divided into two general types; flat stencilwork (no shade-one piece stencil) and shaded stencilwork (customarily employed for rendering of fruit, animal forms, foliage).

COMMONLY-USED BRUSHES FOR FURNITURE DECORATING

1. Chiseled varnish or shellac brush, ox-hair or fitch.
2. Chiseled paint or shellac brush, ox-hair or fitch.
3. Unchiseled camel hair or ox-tail varnish brush.
4. Flat end red sable utility brush.
5. Pointed red sable brush, for oilcolor and fine work.
6. Pointed camel hair brush for finest linework.
7. Square end red sable "twirler" for scrollwork, etc.

8. Cut-off penholder for handle of hairline striper.
9. Hairs cut from long quill or dagger striper to make fine striper.
10. Heavy black thread for tying hairs to handle.
11. Completed hairline striper, thread tied in double knot.
12. Heavy quill striper for wide gold and semi-transparent stripes.
13. Smaller quill striper for lines heavier than with hair striper.
14. Cardboard brush for simulating curly maple grain striping.



The cutting out of stencils is a subject best left to the individual's taste and desires. There are stylized, popular stencils, available at art stores or printed in books, all of which are based on historic usage. Like hieroglyphs and Indian sandpainting, each basic form and symbol has been repeated over centuries of furniture decoration, a majority being virtually signatures of an historic period. Other artists may prefer to cut out their own stencil designs, a simple procedure requiring nothing more than heavy paper and a knife or razor blade. The purpose of the stencil, obviously, is to permit exact repetition of borders, backgrounds, symbols and figure motifs.

If you are thinking of duplicating the wonderful effects achieved by master craftsmen of a century or more ago, don't expect miracles. Your ability will be limited by a number of factors, not the least of which is the cost of the gold dust with which many brilliant designs were executed. Today, this costs \$36.00 an ounce, needless to remind one. Another limitation is the loss of any exact knowledge on how the historic varnishes were prepared. It was a superior variety of coach varnish, made by jealously guarded secret processes. The use of gold powder and this varnish went a long way toward preserving the brilliance of the decorations rendered in the 1700's, which are still as fresh as the day they were painted.

However, you can still achieve excellent standards by working carefully and using good materials.

Assume for the moment you are a novice at the art of furniture decoration by stencil and freehand. You will work with paint, gold leaf, brushes, steel wool, shellacs and varnishes and sandpaper. The illustration on the facing page shows you the most widely employed brushes. Herewith are the recipes for preparing your own antique colors. By mixing these and by judicious use of good quality artist's oil colors for supplementary painting of details, you should find many hours of pleasurable and profitable decorating ahead of you. •

BASIC MATERIALS FOR FURNITURE DECORATION

BRUSHES

For removing paint: almost any worn two-inch wide brush, or a common bristle brush, if purchased new.

For background painting: a good ox-hair brush, or one of fitch, chiseled, with bristles imbedded in a square, soldered tin base. For a varnish or shellac brush the shorter haired fitch or ox-hair chiseled is ideal. Properly kept, it will last for years.

For fine brush work or color details: at least two red sable square-tipped showcard brushes, #2 and #6. Always buy the best, as they will last for years. A red sable "twirler" is invaluable, but may be hard to obtain.

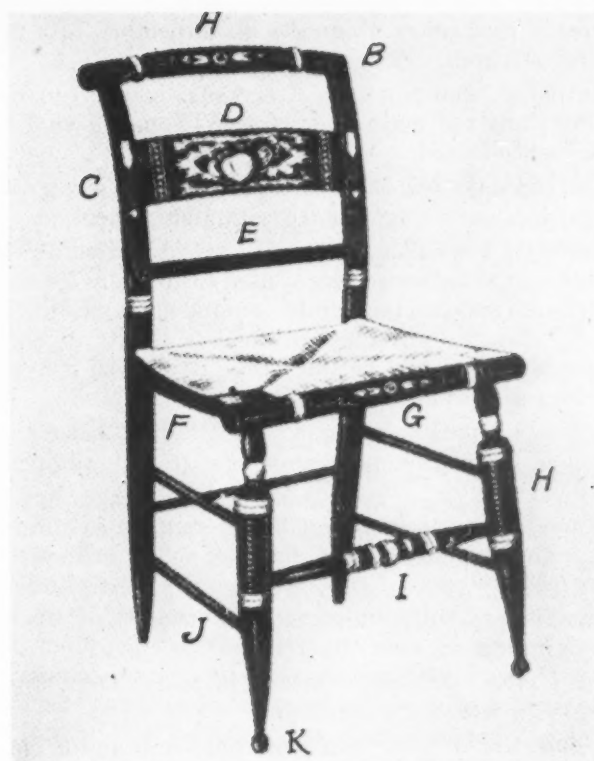
For transparent, wide striping on chair backs: #1, #2 and #0 short-haired squirrel quills, square tipped on a stick.

For fine striping: almost any sized long haired squirrel striper or dagger striper will do. From this brush (see cut) you will cut out the necessary number of hairs to make the width desired.

For very fine details, as on tin work: small, camel-hair water color brushes, tipped.

CARE OF BRUSHES:

If you purchase good fitch or ox-hair brushes, which is the best economy in the long run, and also buy fragile



ANATOMY OF CHAIR

- A. Turned bolster top
- B. Top of stile, usually decorated on any antique chair
- C. Back post on stile
- D. Back splat or panel. Main decoration
- E. Secondary back panel or splat
- F. Seat (when rush, finished on sides with cut-out wooden strips)
- G. Turned front roll or seat front turning, usually decorated
- H. Turned leg, (turnings called rings)
- I. Front stretcher or rungs (turned)
- J. Side stretcher or rungs
- K. Ball or button foot

squirrel stripers, these high quality tools must be given good care. They will last a long time. Observe these rules:

Never let paint dry hard on your brush. After using brushes, suspend them in turpentine (for fitch and ox-hair), or in denatured alcohol (if a shellac brush) and keep the tip off the bottom of the container. An empty mayonnaise jar with a hole in its metal lid makes a good container. The brush may be suspended by boring a hole thru its handle and inserting a thin nail crosswise. This will rest across the lid after the brush has been inserted through the container's opening. Another professional trick consists of tying a piece of old rubber inner tubing across the open mouth of a jar and then inserting brushes through slits in the rubber. Obviously, you will want to have the tubing easily detachable, so you can slip the wooden end of the brush upwards and then suspend the brush into the jar without the hairs having to go through the rubber slits.)

When you plan to store the brush for some time, clean it with turpentine, then wash with yellow soap and lukewarm water, and then wrap in waxed paper. Lay it flat. Do not wash sable or squirrel hair brushes with water and soap. Use turpentine only and squeeze dry gently. Then run the brush between your fingers which have been dipped in paraffin oil. Store on flat cardboard, keeping them apart.

PAINTS AND OTHER MATERIALS

The following colors come ground in japan:

Venetian red: half-pint or quart cans. One of the most

extensively used colors, thinned with turpentine. Mix carefully and stir well.

Tuscon red: half-pint cans. A darker red, almost maroon. Used for dark, red grain undercoating. Tones down Venetian red when mixed.

Burnt Sienna: half-pints or quarts. Ideal background color for black graining, thinned with gum turpentine.

Permanent Vermilion: half-pint cans or quarts. A clear red (not on the yellowish tone), used historically for painting carriages and coaches. Under antique glaze varnish, this color assumes an unsurpassed richness. Hard to obtain. Was made by Willey's, but they have now given it over to H. Behlen & Bros., manufacturers.

Tropical Vermilion: half-pint cans. Brighter than Chinese Vermilion, but can be made more orange with addition of yellow.

Chrome Yellow medium: half-pint cans or in tubes. Is mixed with flat white to make shades of yellow or to prepare antique yellow.

Raw Sienna: half-pint cans or in tubes. Used to tone down or antique.

Raw Umber: half-pint cans or in tubes. Dark brown, opaque color used for toning down.

Chrome Green light: half-pint cans. A beautiful green, darker than the name suggests, and it is the historic green used on stage coaches. When covered with colored varnish it becomes darkened further and looks very rich.

Chrome Green dark: half-pint cans. Very dark green; cannot be toned down or mixed with burnt umber or other toners.

Dark Blue: one pint cans used in coach painting and now on chests and mixed with white for blue tints.

Lamp Black: half-pint cans, quarts and tubes, the standard graining medium when thinned with japan drier and/or with turpentine.

Used always where a transparent, shading color is needed, or for superimposing or overlay on gold leaf and stenciling.

Alizarin Crimson . . . Crimson Lake . . . Gamboge or Yellow Lake . . . Prussian Blue . . . Verdigris . . . Mauve.

Opaque Oil Colors in Tubes: Phillip's White . . . Lamp Black or Ivory Black . . . Yellow Ochre . . . Burnt Sienna . . . Burnt Umber . . . Raw Umber.

MATERIALS OTHER THAN PAINTS

- 1 quart standard paint remover
- Scraper or steel square scraper
- No. 2 steel wool, 1 pound; No. 00 steel wool, 1 pound
- No. 1 steel wool, 1 pound; 1 quart gum turpentine
- 1 quart wood or denatured alcohol
- 2 tack cloths — lintless (very necessary)
- Sandpaper No. 1 and No. 1/2, No. 4/0 garnet
- Small can plastic wood
- 1 quart best grade (5 pound cut) orange shellac
- 1 pint high quality furniture varnish
- 1 pint walnut varnish stain
- 1 pint dark oak varnish stain
- 1 pint rubbed effect or satin varnish
- 1 quart flat white paint; 1 quart paraffin oil
- 1 pound Italian pumice stone (medium)
- Bottle gold size
- 1 book (24 leaves) transfer gold leaf
- Bronze powders; etching tool
- Chalk or powdered lithopone

MATERIALS FOR TRACING AND STENCIL CUTTING

- 1/2 yard traceolene or acetate tracing paper
- 1 yard of architect's tracing linen or ten sheets already cut size 11 inches by 8 1/2 inches
- 1 No. 11 Exacto stencil knife, or
- Six single edge razor blades
- Square of window glass 9" x 12"
- Good quality small oil stone
- Scotch tape
- Piece of velvet for bronze powder palette
- Fine weave wool for making "bobs"
- Spool of heavy black thread
- 3 penholders, cut in half.

ANTIQUE COLOR RECIPES

For touching up chairs that are worn in spots where the old decorations must be preserved.

ANTIQUE RED

1. To two tablespoons of permanent vermilion (ground in japan) add smaller amounts of burnt umber, either japan or oil color. Thin this mixture with turpentine until it is light cream consistency. If the red is a more yellow tone, add very small amount of chrome yellow medium.

ANTIQUE BLACK

2. Almost all old blacks are faded and of a greenish cast. To 1/2 pint japan black add 1 tube of raw umber mixed thoroughly in a larger can, and thinned with turpentine. Stir this well, and if the black is not yet green enough, add a small amount of chrome yellow medium. If the black has a brownish cast the mixture can be reddened by adding a little burnt Sienna.

ANTIQUE BROWN

3. Into a larger can put 1/2 pint japan black, to this add enough Venetian or Tuscan red (ground in japan) to make a rich brown. Thin to cream consistency with turpentine. If the brown is to be more golden add a small amount of chrome yellow medium, and an equal amount of raw Sienna.

ANTIQUE YELLOW

4. Place a pint can of flat white, after stirring, in a larger can. In the empty can put 1/2 tube chrome yellow medium (japan color), 1/2 tube of burnt umber (in oil) and one teaspoon of Prussian blue. Mix these together thoroughly with a small amount of turpentine. Add the mixture to the white in larger can and thin to brushing consistency with turpentine. All old yellows were on the greenish tone and will dry one or two shades darker than the color in the can.

ANTIQUE GREEN

5. There is no more pleasing color for certain chairs, which was used long before 1800, than a soft antique green. The exact color is hard to match today. The most outstanding example of this early color is in the Henry duPont museum, *Winterthur*, at Wilmington, Delaware. In the eighteenth century kitchen are a set of Windsor chairs, some Sheraton Comback Windsors with scroll "ears," and some armed, nine spindle hoop-back Windsors. They are painted in this lovely old coachpainter's green. It can be almost matched today by mixing 1/2 pint can of Willey's chrome green light with a little less than half this amount of burnt umber (japan color) and thinning with turpentine after pouring in a larger can. Add the umber gradually and never enough to "kill" the original clear green color. Always varnish over this green with two coats of satin varnish for wearing qualities. ●



DRY POINTS

step-brother to etching is this challenging technique

ILLUSTRATED BY WILLIAM S. RICE

A drypoint is really a sort of freehand design or picture incised directly upon the metal plate—copper or zinc being the traditional metals used. When a plate is engraved i. e. "scratched" without the assistance of acid it cannot lay claim to being an etching but is known simply as a drypoint.

Artists often use diamond pointed "needles" for cutting their subjects into the metal plate. Steel needles specially made for this purpose are also used. Some artists use phonograph needles set in eversharp pencils to scratch or "needle" their plates with fine and coarse grooved lines. As the needle, when held like a pencil, cuts the metal surface it has a tendency to raise a "burr" or rough edge along the line. This burr holds considerable ink and in printing results in a velvety line. This "imparts that special charm so characteristic of the drypoint medium." If too much burr occurs where it is sometimes not wanted, the artist removes it by using a tool known as a "scraper." A sharp pocket knife will often do the trick successfully.

TYPE OF PRESS USED

The printing is done on an etching press, the method of procedure being similar to that of printing an etching. The life of a drypoint plate is shorter than an etched plate because the burr has a tendency to break down with continued pressure.

It is possible, however, to use a simplified method of procedure in making drypoints with inexpensive equipment. Celluloid plates, a center punch and a clothes wringer figure largely in this simplified equipment.

THE ECONOMY METHOD

Celluloid, obtained at an auto supply shop, is used for the plates instead of zinc or copper. 20/000 or 25/000 gauge is preferred. One may use thicker gauge than this; but thinner gauge is difficult to handle when inking and wiping the plate. Moreover, the plate mark is deeper and more positive when a thicker gauge is used. Place the sketch to be copied between the sheet of celluloid and a sheet of black paper or cardboard.

You may pin the edges of the celluloid plate down onto a drawing board, with thumbtacks to prevent it from slipping. The tacks must not be driven through the celluloid; simply let the heads hold it down.

For the engraving tool, various kinds have been used by dry pointists from a diamond point to a common center punch obtainable in a hardware store. The latter has been found to do the work very satisfactorily and costs only 10 or 15 cents. All drypoint tools (except diamonds) must frequently be sharpened since the point dulls in a few minutes. To keep them sharp, an ordinary whet stone moistened with a few drops of "Three-in-one" oil, is used. The depth of lines is gauged by pressure. For a deep line, or grooves, more pressure is required, while for a fine line, very light pressure is needed. For bold coarse lines, a sharp pointed knife may be used to good effect. The reason for the varying depths of lines is that deep lines hold more ink

than the shallow ones and therefore produce lines of varying width and tones.

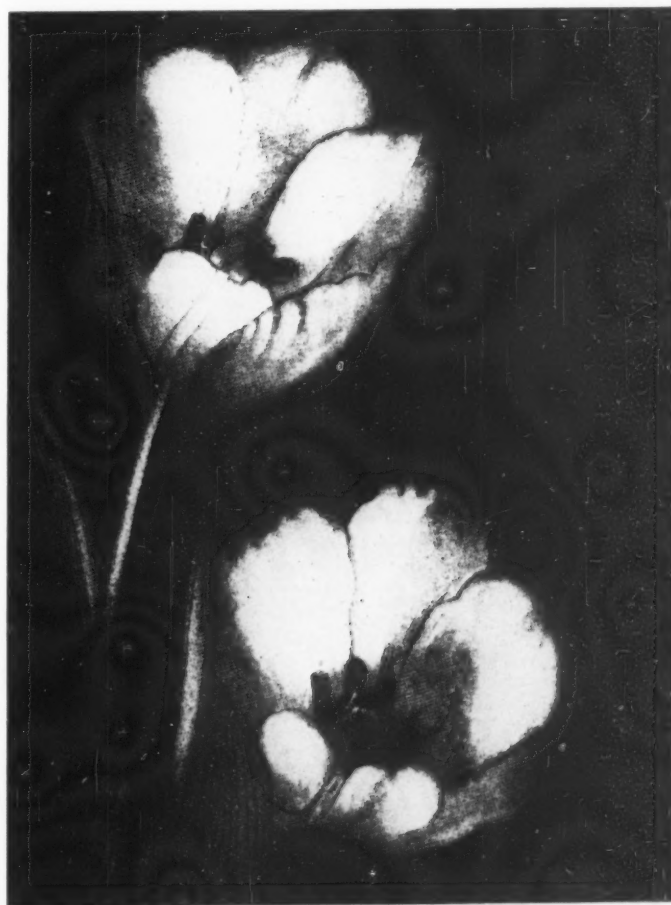
YOU WORK IN REVERSE

Before starting to engrave the plate, it is necessary to keep in mind that the resulting print will be the reverse of the incised plate. In case lettering is included in the design, it must always be engraved backwards in order to read correctly on the print. Some artists use a mirror when they find it necessary to engrave any design in the reverse.

Place the design under the celluloid plate and trace the main outlines with the drypoint tool. Some drypointists recommend the use of chalk rubbed into the incised lines as soon as cut in order to show up the value of the lines as they might look on the print when finished. This chalk rubbed in also shows up what part of the picture has been cut and which lines are left undone. This is not necessary since the lines show up sufficiently white after the plate is laid on the black paper.

Complete the main outlines on the plate before removing the sketch and placing the black paper under it. You can then see clearly where it is necessary to accentuate weak lines and put in the details. Compare your engraved plate frequently with the original sketch so that you may be sure

(please turn to page 125)



DRY POINT is cut into metal plate with sharp tool.



a primer for

DISPLAY ARTISTS

Condensed and reprinted from "The Art of Window Display", a Studio Publication by

lester gaba

MR. WEBSTER defines the word "primer" as "an elementary reading book." That's exactly how to look on the next twenty-six little display maxims. Read them and put them in practice if you plan to work in display.

A—AUTHORITY

Be One!

A displayman must be an authority on many subjects and have a bowing acquaintance with a thousand more. He has to know color and proportion inside out, fashion backward and forward. It won't hurt, either, if he knows a little something about dressmaking itself. A good displayman is also an authority on architecture, history, current events, and he knows his town from stem to stern—where he can get strawberries out of season, and who's got a musical bird cage for rent.

A working knowledge of carpentry, painting, and paper-hanging never hurts him, and it's almost essential that he

be an authority where lighting is concerned. In other words, the closer he comes to being a Mr. Know-It-All, the better.

B—BUDGET

Balance it!

A displayman has to be as shrewd about money as a Chinese cook is about food. He knows when to spend his money and when to save it, and frequently he spends the most on the duller merchandise. Just as a homely woman needs to spend more on cosmetics, so do inexpensive garments and budget coats need expensive props and accessories to build them up. But he never goes hogwild one week and then skimps for ten, using nothing in his windows but crepe-paper decorations. He's a crackerjack purchasing agent when it comes to props, and the best friend of every antique dealer in town. They let him use their furniture in return for a strategically placed credit line, or a reasonable rental fee.

He hires men who are clever and talented and can improvise props—like painting a scene on a sheet and hanging it between two gilded spears, or spraying a mannequin black and dressing it up like a candelabra-toting Blackamoor. There are more ways than one to stretch a budget.

C—COPY

Work on it!

This is the one phase of display that most often falls flat on its face. If a passer-by stops and looks at your display, it's obvious that she's interested in it. So tell her something—don't just let your mannequin stand there!

Tell the price of the merchandise you're showing. Tell where in the store the customer can find it. Tell what's fashionable about your fashions. Tell what they're made of. Tell all that in plain English—and don't use over twenty-five words, if you can help it. Avoid superlatives, hi-falutin' prose, phrases that don't say anything—like "Glitter Glamor for Your Galas."

ABOUT THE AUTHOR

Lester Gaba has "lived" display since childhood, when he helped his father trim the windows of their store at Hannibal, Missouri. Now one of America's most celebrated professionals, his weekly articles on display are read by thousands in "Woman's Wear Daily". Data in this article is from Gaba's best-selling, "The Art of Window Display", Studio Publications, and is obtainable thru the Book Service Department of Design.

window display is big business today

...here are timely tips for newcomers

D—DARING

Dare something new.

Many displaymen do excellent work, but always in the established patterns of display. Their windows are always safe, always conventional, always careful to offend nobody. And for that very reason, they often intrigue nobody. Take a flyer every now and then! If you want to put mirrors in the back of windows so that window shoppers can look at themselves as well as the display *do it!* If you want to put live puppies or kittens in a fenced-in space at the front of the display—*do it!*

E—ENTHUSIASM

Develop it!

If you were an employer, I'm sure you'd think twice before hiring a half-hearted applicant for a job. This is especially true in display. If you're not enthusiastic about display, and all the elements that aid and abet it—fashion, art, theater, news, people, ballet, books, travel—you won't go very far in this interesting field. Enthusiasm is not a manufactured product, but you can develop it. An employer can sense enthusiasm as quickly as a rabbit can smell out a carrot patch, and if you radiate enthusiasm about his store, his windows, and the possibilities of display in general, you're very apt to get the job—and keep it.

F—FLOWERS

Use with care.

When good displaymen make use of artificial flowers, they put them in large concentrated groups—never skimpily scattered here and there. If you have a couple of dozen paper roses, don't try to spread them thin over the window. Bunch them together in one exciting bouquet. Or mix them with real leaves, such as laurel, magnolia, fern.

Try using real flowers on a mannequin's costume—an orchid or geranium tucked in a belt or held in a hand will cause a surprising amount of comment from the sidewalk. It may be a bit more expensive than an artificial one, but think of the value you get for your money.

G—GLAMOR

Make sure your mannequins have it!

One of the most illuminating evenings I've spent was in the display department of a well-known Fifth Avenue store. Hours were taken in choosing the mannequins' wigs, experimenting with accessories, adjusting dresses, selecting arm poses, applying make-up. (Yes! Many clever displaymen use real cosmetics on their mannequins.)

H—HOLIDAYS

Give them a second thought!

If the first thing that comes to mind when you think of Christmas is candy canes, or if Easter brings you visions of bunnies, try again. Try to invent new and dramatic symbols for old holidays, or use traditional symbols in a new way. There's nothing new about a bunny, but think how new it looks when the bunny head is on a man's body!

People only half see, or stop seeing completely, when they're confronted with the banal. So many clichés have climbed into holiday displays that they can be rattled off like the multiplication table. Christmas means candy canes, reindeer, Santa. Easter means eggs, lilies, bunnies. Thanksgiving means turkeys, wheat, pilgrims, pumpkins.

Actually, every holiday has a meaning—serious, and usually sacred. The Fourth of July celebrates the birth of our country—not the discovery of firecrackers.

One of the most beautiful Christmas windows I've ever seen was at the Duveen Galleries on Fifth Avenue. Just a

single painting of the Madonna. But it said "Christmas" more effectively than a gross of candy canes.

I—INSIDE

Be on it!

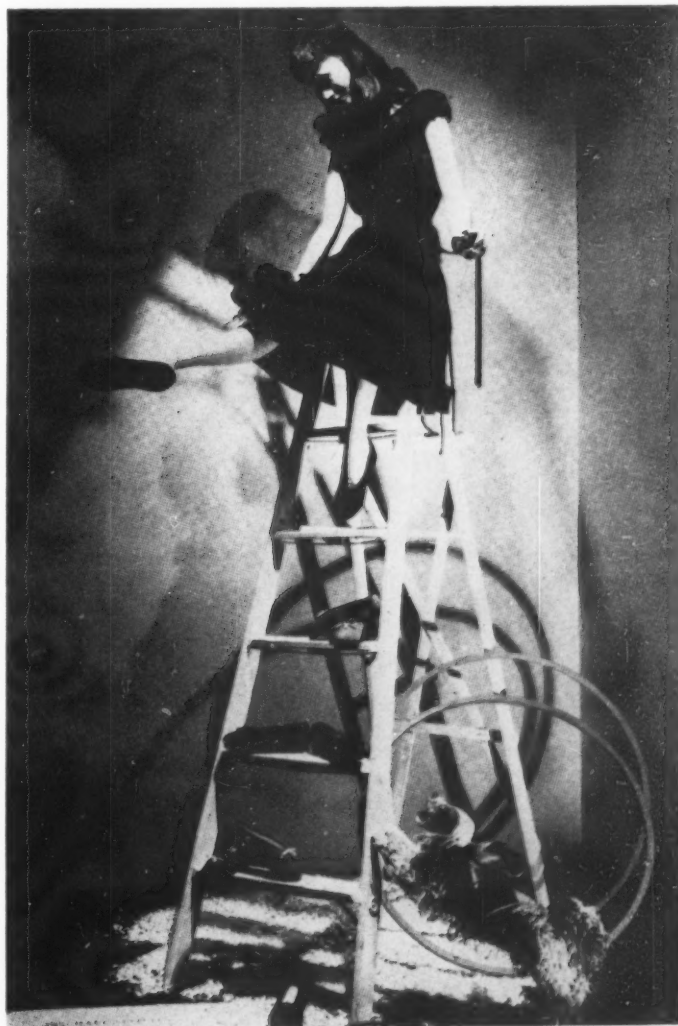
Know what's going on in your town and be a part of it. Know who goes where, and who wears what. Know what plays are coming to town, and what movies—and go to them. That's how a good displayman makes his windows a part of his town—and right for the people in his town.

J—JUNIORS

They're another world!

Junior displays require a very special point of view. Displaymen are often apt to look down their grown-up noses at teen-age windows, using corny props, ideas, and—worst of all—old-looking mannequins to display junior fashions. Nothing could be worse. Very special attention should be given to junior fashion presentation. Clothes should be shown on appropriately aged mannequins, with carefully chosen wigs, styled in the current mode. If poodle hair-does are in, then by all means let the mannequins wear poodles. Remember that boys are a girl's chief interest, so put plenty of boys—or boys' pictures—in junior windows. Photos of boys, or glamor men, can be thumbtacked to bulletin boards, held by mannequins, or placed in frames which sit on tables or other furniture. Study the young magazines, such as *Charm*, *Seventeen*, *Mademoiselle*, for authentic accessories, settings, copy, props for junior windows.

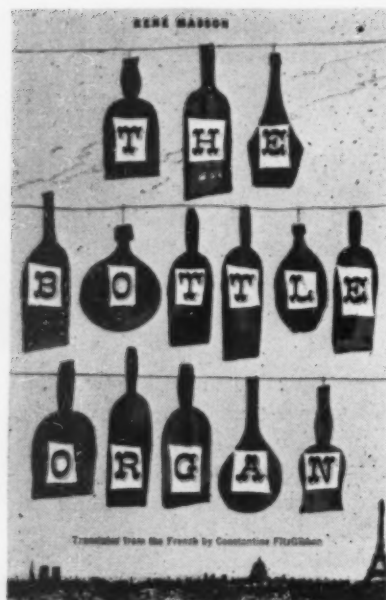
(please turn to page 120)



IMAGINATIVE DISPLAY is a reason why one store will outsell its neighboring competitor. Costly props cannot take the place of imagination. The above setup, for example, employs nothing more expensive than a ladder, a mannequin and merchandise.

FRESH IDEAS ON BOOK J

graphic annual spotlights a variety of styles . . . and they all



English translation of a French book; cover printed in three colors. Illustrated by Paul Hogarth.

MILLIONS of books are sold on sight every year. Publicity, critics' recommendations account for a reasonable share of sales, but it is the intelligently designed jacket which clinches bookstore purchases. It is a field that pays well but notch talent. Unlike magazine illustration, superior art work is not enough. The design must symbolize the content matter, must please individuals and avoid prejudices who often select on the spur of the moment.

The book jacket designer must be something of a psychologist and possess knowledge of technical and budget-limiting factors. Will the jacket be printed by press, by offset? One color on tinted stock or multicolor? Handlettered or typed? Specialized or universal appeal? These and many other questions must be considered. And above all, the artist must not lose sight of the fact that the title and author's name count for more than the decorative layout.

Here are a number of jackets, created by artists in the U.S., Britain, and France. They are stylized, the majority are freehand to a point of being casual. Each employs a different working medium. They appear in the latest edition of the Graphic Annual, along with hundreds of other superior illustrations from the four corners of the world.

American novel, illustrated by David Stone Martin, for Duell, Sloan & Pearce Publishers. Pen and ink with wash.



Dust jacket for a collection of French plays. is hand-lettered by artist. Editions Billaudot, Paris.

ILLUSTRATIONS © GRAPHIC ANNUAL

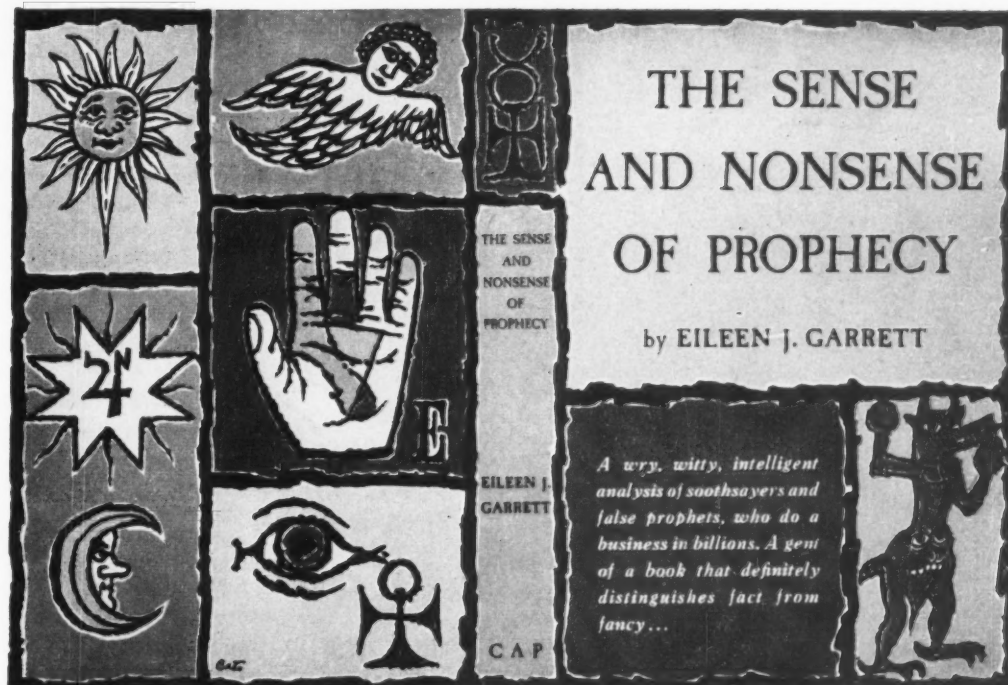
KJACKETS

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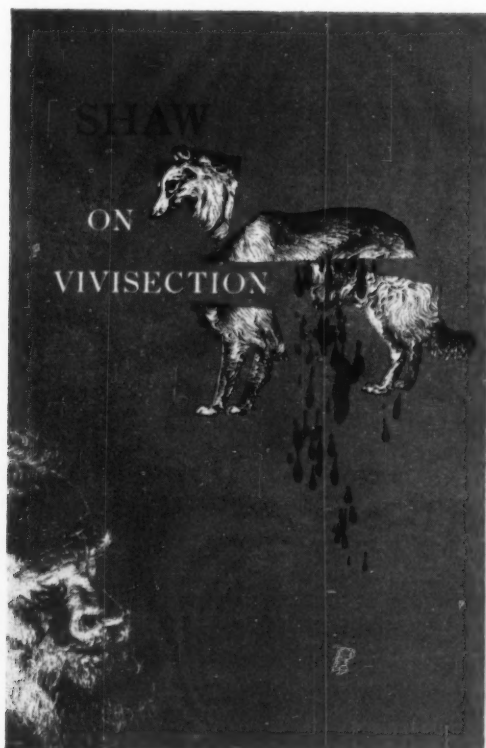
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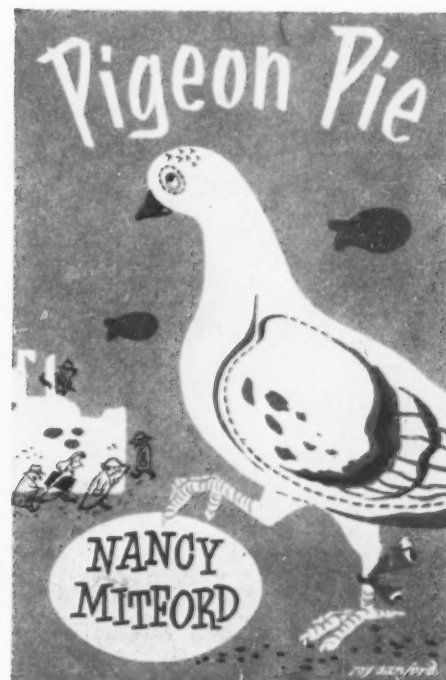


A witty, yet informative book on occultism, with the jacket design carried over past the spine to the back of book. Creative Age Press, N.Y.



A montage effect in two colors, with author's face superimposed in reverse etching. Higgins Publishers, Chicago.

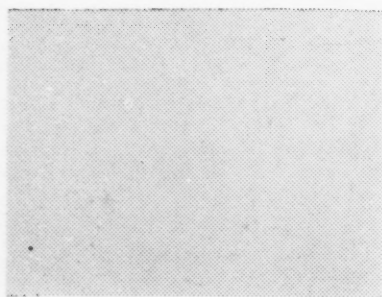
Light novel, with jacket printed in three colors. Roy Sanford is the artist, Hamish Hamilton of London the publisher.





Illustrations and notes from "Posters", Reinhold Publishers.
reviewed in this issue of Design.

WHAT MAKES A POSTER ?



WALTER H. Allner, now on the art staff of Time, Inc. (Fortune Magazine), is an internationally respected author whose most recent book: "Posters", has just been released by Reinhold Publishing Corporation. In his book, Allner has asked fifty of the best known poster designers to analyze their approach and methods as a guide for fellow professionals and students. Herewith, the credo of six of these top level graphic artists.

Rudi Bass:

How is a poster born? Not on the drawing board or scratch pad, but in the dark recesses of the anterior lobe, between the medulla oblongata and the collar button. Most people, including myself, cannot paint. "Graphic" rather than pictorial expression is what I strive for. The texture of a simple line speaks quickly and bluntly. A line should be reproduced "*in line*", without the pictorial diffusion of a halftone screen. That is why I do even my color-thinking "color separated". I prepare the finished job not as a colored rendering, but as a series of black and white areas, as a sequence of overlays. I work in pen, pencil, crayon, brush—anything that gives me the most immediate texture. It is only on the actual printed page that all the elements of my work will finally meet and become one.

Paul Rand:

The essence of the "art of the poster" is not a matter of literal content nor technique, but one of creating *visual ideas* appropriate to the medium. Countless so-called posters are not in fact posters at all—they are merely enlarged illustrations which ignore the fundamental functional considerations of size, distant viewing and speed of the viewer. By demanding that the poster be simple, bold, and striking, these factors distinguish the poster from the illustration

six experts unburden their minds

which, like a miniature or easel painting, is intended for close and leisurely inspection. Unfortunately, where it has been recognized that a poster must be immediately attractive, this has often been interpreted to mean a blow up of a "pretty girl" or the rendering of a fantastically elongated car. Too often it is forgotten that color and design are the basic elements. A good poster is not enough, however. If badly displayed it may become a visual irritation, especially if it obtrudes rudely into the landscape or interrupts architectural forms.

The American poster producer's obsession with size (i.e. the huge 24 sheet of billboards) not only leads to monotony, but makes it difficult to place. The virtues of the small poster (in this country) are overlooked and 24 sheet billboards are posted in alleyways where a smaller size would be far more practical. A good poster should be visible from all sides, as on the cylindrical European kiosks. Isolated efforts have been made here to correlate the poster with its surroundings, but we have a long way to go.

Kenneth D. Haak:

In designing posters for the New York Times several important factors had to be considered. The posters must maintain the reputation and character of the newspaper. They must command the commuter's attention. And finally, they must communicate the predetermined message: "Get all the news and get it right."

In the belief that a poster should be related to its surroundings, familiarity with the subways and railway platforms where the posters would appear, was considered necessary. Visits to these locales and observation of the existing tempo, confusion and movement yielded a clearer understanding of the problem. To counteract the elements of multiple postings and movement, the poster content had to be simple and well-ordered.

The patterns induced by fast moving trains are horizontal, short, staccato, interrupted. The poster had to reflect this. The color sensations of the subway were exciting and intense. Red, green and blue signals gleaming deep in a tunnel were impressive and stimulating. The posters had to be related to this as well.

The task of the poster designer as a graphic journalist can be compared with that of the news reporter. Both must meet the standards of good journalism. Facts must be clearly presented. All good graphic design must not only catch the reader's eye, but must help him become better informed and aware of what exists and his relationship to it.

Saul Steinberg:

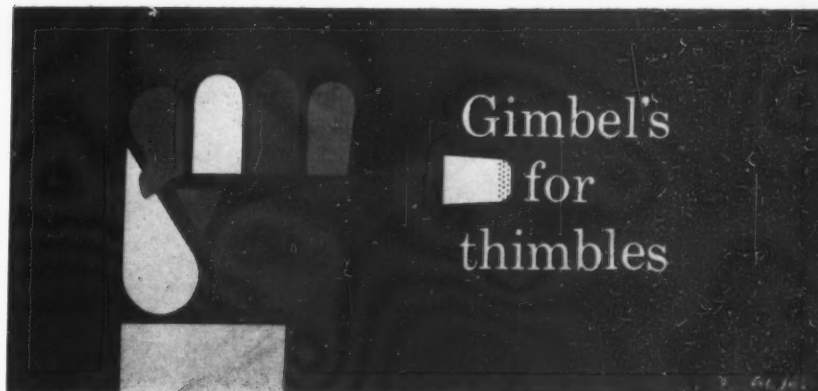
A poster in America has to compete with bright colors everywhere. Everything is freshly painted; even a spot of iron, red with rust preventing paint, will steal the show. In Europe, this is not the case, for there is not so much fresh paint around. The artist must concentrate on the quality of the drawing. Even a small drawing with a lot of white space around it will make a better poster than most.

The artist must follow the rules of art only and not become subservient to trade. Trade will gain by its contact with art. We remember the actors Toulouse-Lautrec painted only because of Lautrec. The people who commission posters are simple people; they must be helped, tricked if necessary, but not feared.

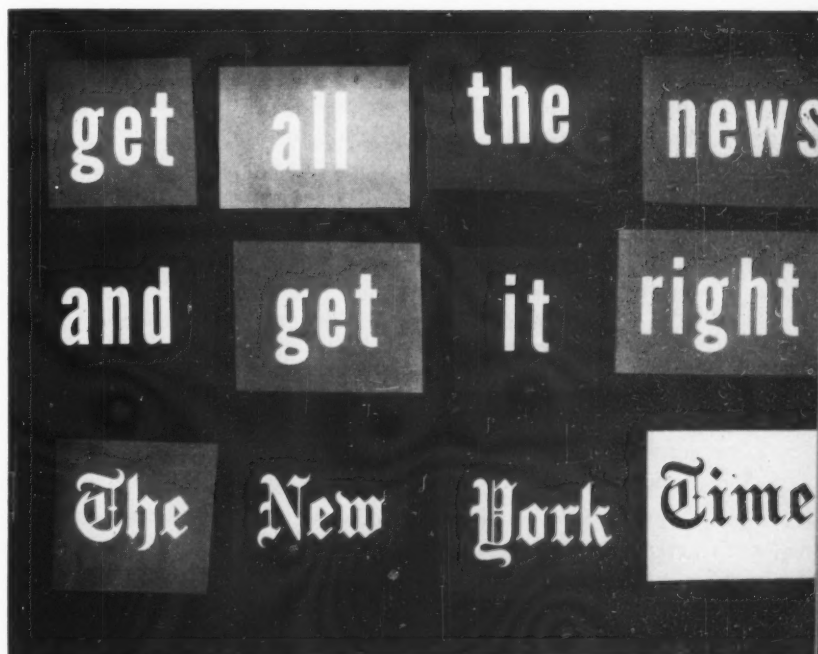
Andre Francois:

I don't very much appreciate the rules and laws that govern poster design and poster advertising. I believe that

(please turn to page 126)



poster designed by earl yahn



designed by kenneth d. haak

poster designed by paul rand



PRACTICAL SILK SCREENING

the abc's of an easy-to-do technique worth millions to the textile industry.

adapted from data by

w. titze and alice musser

THE art of silk screen printing is a well-established professional technique, but methods and materials have been developed to enable easy handling by amateurs.

Billboard advertising, display cards in street cars, show cards in department stores, decorations on glass, wood and fabrics where a "short run" machine print would be too costly, are often printed through silk screen stencils. Because of its commercial value, this manner of printing is included in the art courses of progressive schools.

When silk screening on fabrics, oil colors are mixed with a medium that allows washing without loss of color. The dyes are so prepared that they work easily through the screen and can be dry-cleaned. Use dye for fabrics that are to be dry-cleaned and oil colors for those to be washed.

The screen is made of wood, much like the frame used by artists for stretching canvas. Over the frame, a bolting silk of very fine weave (i.e., 8 or 10 mesh) is stretched to drum tightness. The natural filler is washed out. When dry, the design is placed under the silk. Due to the transparency of the silk, the design can be traced into it with India ink.

The mesh is then filled with a prepared filler until well covered. When dry, all parts that are to be printed in color are covered with a paste that acts as a resist to the lacquer medium used later. After all parts have been covered carefully, pass the lacquer medium over the screen with the aid of a cardboard the width of the screen. Three applications of the lacquer medium should result in a firm, thin stencil. The resist paste is now washed from the screen and the loose lacquer film is peeled away, leaving a clean-edged stencil. No other manner of making a silk screen stencil is as simple and workable as the one described.

A printing table is now prepared. Recommended size for printing yardage of fabrics is nine feet or larger. For printing greeting cards, a small size will do. Cover the table top with wall-board to make a smooth, even surface. Over this, place newspapers that act as blotters if the dye should penetrate too deeply. Many methods are used to score off the table to insure true registration. One is to mark off the sides in inches. With the aid of a large T-square, the screen may be moved about for exact registration. The fabric or paper is then pinned firmly to the table.

Place the screen upon the print material at the desired

point. Pour a small quantity of dye on the screen at the upper edge, if working on fabric. Use paint or ink for cards. Hold back with a squeegee. This tool is made of thick ribbon rubber, held in place by a band of wood that forms a handle. It is the exact width of the working screen. With the aid of the squeegee, pull the color across the stencil and lift the screen up carefully, replacing it at a given point. Pull the color back over the stencil to the top of the screen. Just enough color should be placed on the screen to take care of about four motive prints on fabric, or a dozen paper card prints.

Glazed chintz is an ideal fabric to work upon. With the addition of metallic powder to the basic dye, unusual effects are realized. Many colors may be printed from the same stencil by blocking or sealing parts of the design and exposing others. Wall paper printed with the dye gives a glazed design against a dull paper.

Block print effects can be secured by light and heavy pressure upon the squeegee. Oil base pigments may be printed through the same screen as described, but different mediums are used to thin and wash paint from the screen.

BASIC TOOLS FOR SILK SCREEN WORK

Printing frame . . . squeegee . . . stencil knife . . . lacquer film . . . oil paint or fabric dye . . . film solvent (or lacquer thinner if stencil lacquer film is used) . . . paint extender . . . kerosene (for removing paint from screen) . . . silk, chintz, organdy or other desired fabric on which to print.

MAKING YOUR OWN PRINTING FRAME

Nail together four pieces of 1x2 lumber. Choose wood that is free of imperfections and warp. Bevel the outside of this frame with a carpenter's plane; this will keep the fabric from snagging. For extra precaution, sandpaper the frame and paint with clear shellac. Your screen is then tacked around the frame, stretched as taut as possible. The frame rests upon a base to which it is attached by slip-pin hinges. The base must be absolutely flat and made of wood that will not warp. The base should extend several inches beyond the edge of the frame on all sides. A bar the thickness of the frame along one side of the base holds the hinges. The frame can also be screwed onto a table or drawing board if it is sturdy and flat.

DETAILS ON TECHNIQUE AND MATERIALS

The flat rubber blade called a squeegee is used to squeeze the color through the silk. These can be bought by the foot from most printing supply houses. The white rubber blades last longer than the black rubber blades.

Special film-stencil knives available at art supply stores are used to cut the stencil. A narrow blade about $\frac{1}{8}$ " wide is best for cutting film stencils. Lacquer film can be bought from most art supply companies. It is especially planned for silk screen work. It is transparent and is laid over the design. It can be cut with a stencil knife. The film has a wax paper backing which holds the design together after it has been cut. It is possible to remove undesired parts of the film

without pulling it apart. The film is then attached to the screen.

Printing mediums are varied. There are special process paints that are very satisfactory. They are mixed with extender to the desired consistency. There are also textile paints and water soluble inks. The process paint has to be removed with gasoline or kerosene.

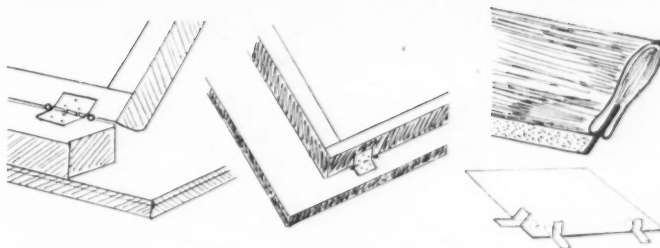
Silk screen printing works well on any paper and many porous fabrics. The more porous, the quicker the ink or paint will dry. With special paints, designs can be printed on wood, fabrics, metal, glass and practically all surfaces. The design should first be worked out on paper.

You can buy lacquer film by the yard to be used for your stencil. The film is laid over the design. It is well to fasten it securely in place with tape. The wax paper backing is laid next the design. Cut with a stencil knife the parts of your design that are to be in one color. Care should be taken not to cut through the paper backing. With the point of the knife the film is loosened where it has been cut. The large pieces are peeled off with tweezers, thus exposing the parts that are to be printed.

PREPARING THE STENCIL FOR WORK

Lay the cut film under the silk screen, still on your stencil design. It is wise to do your stencil cutting, in position, on your screen base. Be sure the film is next to the screen. A cloth is dampened with lacquer thinner or adhering liquid and rubbed over the inside of the silk. Have a dry cloth pad to rub briskly as you put the thinner on the silk. Do a small portion at a time. The dry rag makes the film stick better to the silk. Do not use too much thinner or the film will dissolve.

Allow the film to dry about fifteen or twenty minutes. Turn the screen over and very gently start to peel the wax paper backing from the stencil. If there are some spots



HANGING FRAME may be done in either of two ways shown at left. The construction of a handmade squeegee consists of fitting rubber strip into groove on wood moulding, cementing securely. For insuring proper registry in making greeting or exhibition card prints, use cardboard guides as shown at right bottom.

where the film is coming off with the paper, lower the paper again and use the damp cloth again on these spots.

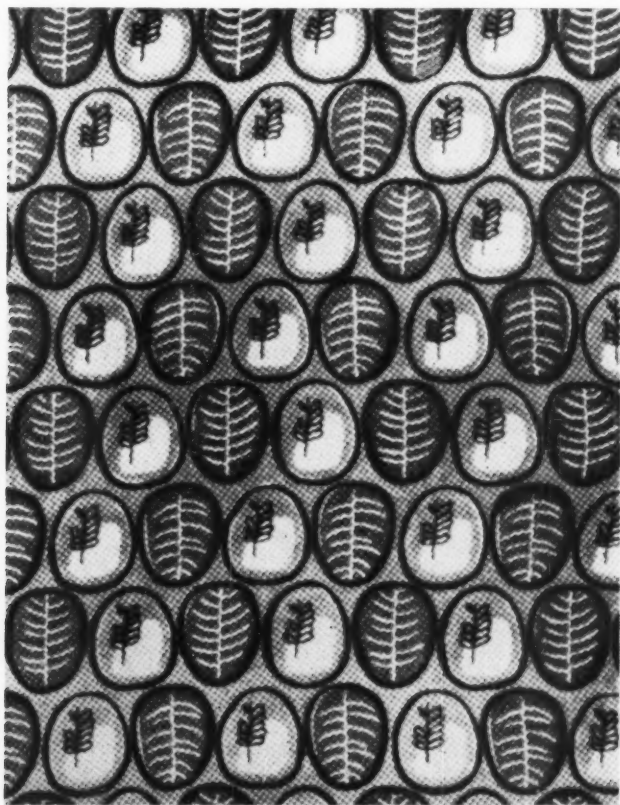
Save the scraps of film that were cut out. When dissolved in lacquer thinner they are good for patching spots that might have pulled loose when the paper backing was removed.

If only enough film was used to cover the design, it will be necessary to block out the silk surface all around the stencil and over the edge of the frame in order to make it leakproof. This is done with masking tape, with lacquer, shellac or a paper mask. If lacquer or shellac is used for masking, apply by spreading with the sharp edge of a hard piece of cardboard. Place the screen on the base with the hinges. Place the paper to be printed in place on the base. Put paper guides at side and top of the paper. This will insure placing the next paper in the same position. Gummed paper is good for thin paper printing. The gummed paper is folded in the middle and one end pasted to the base. Cardboard guides may be used with thicker paper or cards.

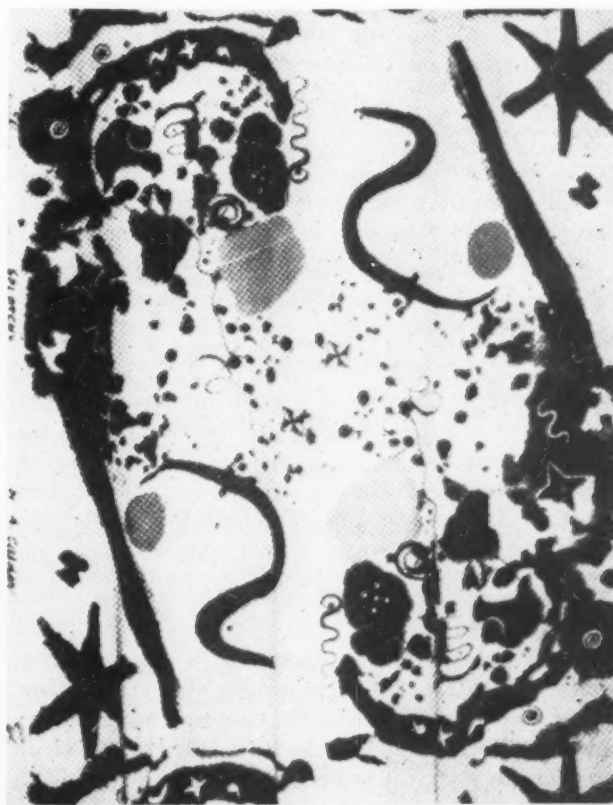
PRINTING A GREETING CARD

Place your print material under the screen. The paint

please turn to page 124



NORSE LEAF: by Kagen & Clarke for Goodall Fabrics
Material is Aristo cloth, 50" wide, 7½" repeats.



SPLOTCHY is by Alexander Calder, for LaVerne Originals
Material is textured rayon, 48" wide, no repeat pattern.

K—KILL

Sometimes displaymen get all wound up in their own theories. They go mad about modern art, let's say, and fill the windows full of Picasso or Braque until window shoppers are bored stiff. Sometimes they get too anxious to please the buyer, or the boss himself. And sometimes they just get too tired. "That'll do for this week," they say, locking up shop and heading for home. But display is show business, and displaymen have to act like show people. They've got to have that instinctive urge to make the sixth show as much of a smash as the first.

L—LOVE

You're in it!

Otherwise you wouldn't be in the business of display.

Why else would a fellow endure endless wrestles with buyers, interminable haggling about money, perpetual struggles with carpenters and delivery men and manufacturers of props?

M—MAYBE

Say it again and again!

"Maybe" is a word that has an important place in every displayman's vocabulary. "Now *maybe* that's something that would make a good window." Or—"Now *maybe* I ought to try something with goldfish this week!"

N—NAME

Name it!

Never fail to put your store's name in a display. This may seem an unnecessary piece of advice, but it's a fact that many store windows still remain anonymous. In my travels around the country I visit many cities in which I'm a stranger, and sometimes I have to walk almost a city block to find out the name of the store whose windows I'm looking at. The displayman knows the name of his store, and so do all the local citizenry. *but I don't*—not until I find the bronze nameplate on the corner column—or locate it over the front door. Name your store.

O—OVERDOING

Don't!

Some displaymen try to sell everything in the store at one fell stroke. Stop and take one last look at your window when it's ready to roll . . . sure you don't want to take out something?

P—PSYCHOLOGY

Use it!

A display director has to be a part-time psychologist. Not only must he understand how to get the attention of the people on the street, but he must design his displays with their needs, interests, phobias in mind. He must analyze merchandise, decide how to split its personality, sometimes, so that it will be interesting to men *and* women.

Q—QUOTES

Wherever possible!

Every time you can find an authority to back up what your window has to say, fall upon it with little cries of joy. Study the fashion magazines until you find a statement that applies to your merchandise, then excerpt it—with permission if necessary. Another successful method is to use quotes from personalities. If you read in Alice Hughes's column that Shelly Winters likes to sleep in red flannels wire Shelly's agent and get an okay to quote her—with



photos—in your next sleepwear window. Or use quotes from the town celebrities. The personal endorsement is practically foolproof, as an invitation to look.

R—RIBBON

Order miles of it!

It's the displayman's Number One prop. Ribbon attached to the ceiling suspends shoes, toiletries, gifts, flowers props. Ribbon stapled from ceiling to floor forms a striped background when the back wall is painted a contrasting color. Narrow ribbon criss-crossed with wide ribbon makes a plaid background. Ribbon also makes awnings, floors, upholstery stripes, or designs on screens and panels.

S—STYLISTS

Get one quick!

A stylist is to a window what a fashion editor is to a fashion photographer—and I don't know of one magazine that lets the photographer dress the model. A man may know everything there is to know about fashion, but he still can't make a mannequin look the way a woman can. (Reason: He doesn't know what it's like to wear a dress!) If your set-up is too small to afford a stylist, call in some smart woman in the store to look your mannequins over when you've finished dressing 'em.

T—TOPICS OF THE DAY

Work them into your windows.

When something or somebody's on everybody's lips, a good display director forgets his schedule temporarily and works up some windows on the talked-about subject. A song hit, a shortage, a wedding or a divorce, a fad, a gimmick, an elevator strike, an election—all these are grist for the display mill.

U—UPSTAIRS

Be known there!

Win the respect of management. Make yourself known to the big brass upstairs. Make them aware of what's happening in the windows. Inaugurate the practice of sending a weekly memo from the display department, giving facts and figures to show that displays really do sell merchandise.

V—VACATIONS

Displaymen need 'em.

Displaymen need more vacations than anyone else. They need to see far places, and distant shores, new vistas and new people. A displayman's bag of tricks gets empty sometimes, and he needs to refill it. If he's a stay-at-home, his windows will have little variety and excitement. The more

he travels around, looks the world over, the more sophistication and local color he'll be able to put into his windows.

W—WIGS

Change 'em.

A new wig does wonders for a mannequin's morale—just as a new hair-do bolsters up a living, breathing gal. They're not expensive—when you consider that a new wig is almost comparable to getting a new mannequin. It takes years off her age, or it can turn a youthful looking figure into a svelte gray-haired matron—whichever it is that you need.

X

Marks the spot!

X marks the spot—in front of your window—where the sales are made, or lost. And that's where you, Mr. Displayman, ought to take up your stand. Mingle with the window shoppers, and listen to their comments. And while you're there, check up on the windows, yourself.

Y—YOUR MARK

Put it on your windows.

Develop a style that sets you apart, that makes your windows different from every other window in town.

Z—ZIP, ZING, ZEST

Give it, have it!

Mr. Webster defines zest as "that which imparts excitement. A piquant flavor added to the usual flavor."

Likewise, it's a perfect definition of the quality every displayman should try to put into his windows. With zest for his work, and zip and zing in his style, a displayman can impart excitement and add the extra flavor that makes for successful windows. •

PLAN your art projects...



A reliable survey recently disclosed that only 9 of every 100 teachers in the U.S.A. has had special art training. Whether or not you are that rare 1-in-10, **DESIGN** is published each school month to help you plan intelligently in...

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It's about time someone came up with a machine to produce perfect hand-lettering. The Varigraph now does the job for commercial artists, advertising layout specialists, applied arts people. Small and portable, this fascinating gadget uses 113 available templates, each containing a complete alphabet in a popular face. With it you can quickly letter 500 sizes and shapes of lettering. Want to know more? Write: Varigraph Co., Dept. D, Madison 1, Wisconsin.

ATTENTION PRINTMAKERS

Etching and blockprinting your forte? Send for a free catalogue of materials & tools. Graphic Chemical & Ink Co., Dept. D, P.O. Box #27, Villa Park, Ill.

OPEN COMPETITION FOR DOOR DESIGNS

Prizes totaling \$7,600 and additional revenue for production rights are being offered for outstanding architectural designs on interior panel doors. Key objectives: high quality, mass production capability. Natural finish or stained and transparent colored wood may be employed. Closing date for entries: April 27, 1953. Full data available by writing: Dept. D, Competition Hqtrs., Ponderosa Pine Woodwork, 2907 W. Pico Blvd., Los Angeles 6, Calif.

FREE CATALOG OF SPECIALTY ART SUPPLIES

Readers are invited to send for a gratis brochure filled with data, prices, etc. on professional art supplies (i.e. fixatifs, varnishes, gesso, wax emulsion media, etc.). Write to: Dept. D, Museum Artists Materials Co., 250 Fulton St., Brooklyn, N.Y. for your copy.

PORTABLE CANVAS CARRIER

If you are a field trip artist who has been annoyed by having your paintings smear before you can get them home, you'll want to know more about a new, 6 ounce, aluminum carrier that will fit into your painting kit. It will hold up to a half-dozen canvas boards or a wet canvas. In a pinch it will also serve as a drier. For full details write to: Fifi Art Mfg. Co., Dept. D, 760 Bedford Ave., Brooklyn, N.Y. Free literature.

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The best European wood and linoleum block cutting tools are available at moderate cost for craftsmen in this useful art. If you are a professional or an amateur you'll want to obtain the free brochure on the use of these gouges and knives. Write for 8-page brochure. Frank Mittermeier, Importer, Dept. D., 3577 E. Tremont Ave., N.Y. 61, N.Y.

FREE BOOK ON ENAMELING

Teachers and educators are invited to send for a free, 40-page book on metal enameling techniques. Well-illustrated, the edition describes tools, equipment, methods. Write to: Thomas C. Thompson, Dept. D, 1539 Deerfield Rd., Highland Park, Ill.

BOOKLET ON NEW SCULPTURE TECHNIQUE

An excitingly new medium for the sculptor has been developed, by which a pliant, claylike substance hardens into metal after modeling. Permanent and low in cost, the maker claims this to be the logical answer for casting your clay models without kilns or foundry processing. With Sculp-metal, the artist simply models it directly into form and sets it aside to harden. It may be carved, incised, sanded and burnished. For full details in a well illustrated, 16 page booklet, send 10c to: Sculp-metal Co., 701 Investment Bldg., Pittsburgh 22, Pa.

BOOK ON SILVERSMITH TECHNIQUE

Our craftsman-readers who would like to work with precious and semi-precious metals will find the well-illustrated, free booklet offered by Handy & Harman informative and useful. Even if you are a tyro, there'll be many an occasion when the pieces in your silver service may need attention, and the sixteen pages of information in "Contemporary Silversmithing" will be a handy reference. Step-by-step directions included for making a triangular sauce boat. Free by writing to: Craft Service Dept. "D", Handy & Harman, 82 Fulton Street, N. Y. 38, N. Y.

SILHOUETTES UNLIMITED

imaginative students find many uses for paste and scissors cut-outs

all illustrations © Jean Francis Bennett, author of
"Silhouette Cutting" (Bruce Publishers, \$2.00).

SILHOUETTE cutting may not be a fine art, but its devotees are seemingly endless and it has long been a favorite project in the elementary and high school level schools. Within the past few years, many college and applied art school classes have allotted sessions to the technique, due to its versatility for advertising and store display purposes. Economy of materials has played a large part in its popular acceptance. The tools and media consist of a good pair of scissors (five inch blades), paste and various

colored papers. Professionals sometimes prefer a sharp pointed knife (X-acto makes a good one), which they use over a slab of heavy glass. A glass base prevents gouging into the surface of the work table.

The paper is one of the following: lithograph paper, composition paper, label paper or silhouette stock. For variety backgrounds onto which the cut-out may be later mounted, the craftsman can use metallic sheet paper, photo-mount, bristol paper or even wrapping paper of the heavier type.

The choice of paste may seem unimportant, but an adhesive that cannot be easily removed in case of error may well ruin a carefully cut silhouette. Keep the paste off the black side of your silhouette if using library (white) paste. Better, use rubber cement; it is transparent and can be rubbed away in case it leaks around the edges of the silhouette.

Teachers in the elementary grades have turned their students loose on delightfully personalized greeting cards for the holidays. St. Valentine's Day is always one of the most popular events for the creation of gift cards to be sent to parents and friends.

SUGGESTED THEMES

Silhouettes should always be simple and bold in outline. Delicate lines seem to bring problems and grief. Excellent patterns are obtained from the sketching of leaves, butterflies, birds in flight, and profile shadows (sketched by placing a light bulb before the subject's head and tracing the shadow onto paper which is fastened on the wall.) In addition, sketches (or tracings) of children at play make unusual silhouettes. Magazines offer a wealth of subject material. Story illustrations, advertisements and fashion photographs will prove a handy reference file—i.e. youngsters bicycling, skating, praying; grownups working in the garden, sailing boats, playing tennis and golf. The best idea of all is to have the subject personal to the recipient of the greeting card or silhouette. Parents will treasure a self-made portrait silhouette of their child and its creation is quite simple. Students can work in teams of two—each one tracing the profile silhouette of the other and then exchanging them for completion and mounting.

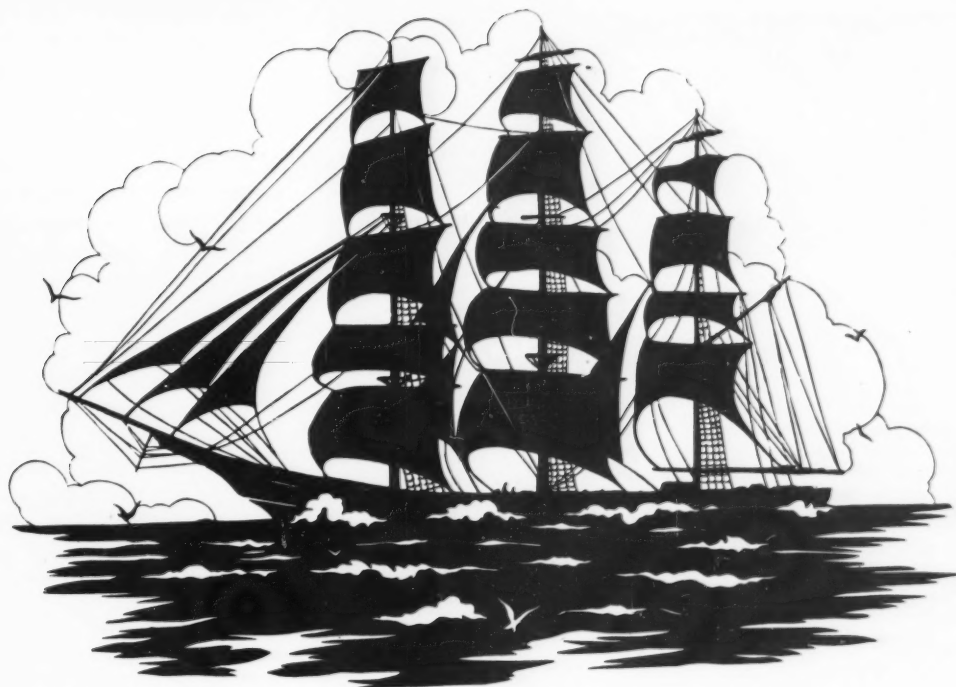
THE PROCEDURE

1. Sketch or trace the subject onto the sheet of silhouette paper—that is, any mountable paper which has a black (or dark hued) surface.
2. Using the scissors, razor or knife blade, cut the outline.
3. When inside details are to be cut out, cut these first.
4. For the fine details on the outside, make a rough cutting first and then go back and trim more delicately.
5. Apply rubber cement to the back side of the cut out and position it on the background paper. Press firmly and weight for a short time. For more permanent mounting, apply rubber cement to both the back of the silhouette and the surface of the background paper. Excess

(please turn to page 126)



VALENTINE CARD by Jean Francis Bennett, is suggested for Mother or almost anyone "special". The profile was mounted under a cellophane lace doily which covers red metallic paper backing. The heart cutout was removed to let the red show through.



OTHER SILHOUETTES BY MISS BENNETT

Silhouette cutting may be inspired by a host of shapes and subjects. Nautical themes or children's activities make excellent bookplates and story illustrations; profiles of historic figures are appropriate for the month of February, as in the Washington and Lincoln likenesses. Mounted cutouts are excellent greeting cards with personalized individuality.

Palette NOTES

© MCMLIII

By MICHAEL M. ENGEL

STAR-CROSSED GENIUS: Both writer, Mark Twain and artist, John LaFarge, were born the night in 1835 when Halley's Comet first appeared. Both men died in 1910, when the comet reappeared.

BETTER LATE THAN EVER: A popular graphic artist recently had his work come to the attention of the Director of one of the country's biggest museums. Said Director (who shall remain nameless, although his idiosyncrasy is now folklore) was planning an exhibition of the happy artist's work. Then it was learned the artist was still alive. The exhibition was cancelled.

PROLIFIC ARTISTS: Franz Hals had fourteen children. Goya had twenty. An artist's life is a busy one.

PATIENCE THY NAME IS WRIGHT: First top notch American sculptor was Mrs. Patience Wright, who, though born in New Jersey, had to emigrate to England to become famous. She did return to the colonies to do busts of Washington, Adams and Jefferson.

HEAD START: Only one celebrated artist ever had the distinction of being born on the premises where his work was exhibited—Horace Vernet, who was born at the Louvre.

PIONEER ART HUCKSTER was an anonymous artist who, in 1461, created the earliest true handbill (then called a "fluzblatter"). It was used to publicize a feud between Bishops at Mainz, Germany. Thirty years later, Gerard Leeu of Antwerp designed the first single sheet advertisement for his folkbook: "The Beautiful Melusine."

BOSTON MASSACRE: In 1930 the Director of the Boston Museum of Fine Arts was most embarrassed to discover that he had purchased two expensive paintings alleged to be the work of Cima de Coregliano, which turned out to be forgeries.irate, he returned them to the seller and was apologetically sent a Velasquez in exchange. This masterpiece had been exhibited at the Metropolitan Museum for some time. A short time later, the Boston Museum discovered their Velasquez was a fake too.

MORE FOR YOUR MONEY DEPT.: Rembrandt van Rijn is known to have painted some 700 canvases during his life. Of these, approximately ten thousand are owned by Americans.

WILLING SUBSTITUTE: Musical composer, Rossini, was present at the unveiling of the first statue in his honor. While waiting for the drapes to be removed, he asked the sculptor what the bronze piece had cost. The reply was "Twenty thousand francs, Monsieur." Rossini thought of what he had received for his own compositions and mumbled, "For half of that I'd stand there on the pedestal myself." •



National Society for
Crippled Children &
Adults, Inc.

silk SCREENING:

(continued from page 119)

may be thinned with extender and mixed on the white paper backing pulled from the stencil. With a spoon spread the paint near one end of the screen. The screen is held flat in place. Beginning at this end the "squeegee" is placed behind the paint and pulled slowly to the other end of the screen. The frame is raised and the printed card removed. If there are light specks, the ink is too dry or the printing pressure was not heavy enough. If the edges are blurred the ink is thin.

After printing as many cards as desired the paint must be removed at once from the silk screen. To prevent the paint seeping under the silk onto the frame where it is difficult to remove, crease a piece of gummed paper along here half on the frame and half on the silk, prior to actual making of prints. You will need plenty of old newspapers and rags for cleaning. Soak and rub the screen thoroughly with kerosene. Any left-over paint can be replaced in the can. The silk mesh must be perfectly clear. The old film is removed with lacquer thinner.

If the stencil is made from shellac film, the original is handled exactly as with lacquer film. The screen is lowered and a hot iron is touched to the screen in several places to make it stick slightly to the silk. The frame is raised and a piece of cardboard slipped under the original on the printing base. This will bring the stencil and screen into firmer contact when the frame is lowered. A piece of wrapping paper is placed between the iron and the screen. Form with a continuous movement from the center outward. Lift the paper frequently to see if the stencil is adhering to the silk. It will look dark where it is fastened properly. Let cool. Raise the frame and remove the original drawing paper from the stencil. Remove the backing paper as for lacquer films. Mask out the space around the stencil and proceed as for other screen stencils.

To remove this stencil, place some newspapers underneath the screen. Lay over it a heavy woolen cloth saturated with denatured alcohol. Allow to soak 15 or 20 minutes. Rub a cloth briskly over the screen. The stencil will come loose.

Paper stencils can be used when runs of not more than a hundred impressions are to be used. Poster paper, Glasine paper, Vellum tracing paper or Kraft paper can be used. Poster paper can be made transparent by dampening with turpentine. Kraft paper must be worked on directly.

Paper stencils are cut the size of the screen to be used.

After the sketch is made the paper is taped onto the printing base. The stencil is cut with a paper cutting knife.

After the stencil lines have been cut the tape is removed without disturbing the cut paper. The loose pieces are not removed. The frame is hinged and laid on the stencil. Heavy paint is poured on the center of the screen and the "squeegee" passed over the screen from the center outward to the ends and sides of the screen.

The heavy paint makes the paper stencil adhere to the silk. The printing frame is lifted and the cut paper pieces peeled from the silk. You must be careful not to disturb the center pieces. It is advisable to secure the edges of the paper to the silk with scotch tape or gummed paper.

Since the cost of silk screen equipment is moderate, the process will quickly pay for itself. It is a time saver in printing everything from school programs and greeting cards to posters. Moreover, when used on fabrics, it is a strikingly original way to individualize your draperies, slipcovers, clothes and accessories. •

DRY POINTS:

continued from page 111

to follow the copy faithfully. To produce dense blacks where wanted in backgrounds, doorways or any deep shadowy places, crosshatch the lines at various angles.

HOW TO USE THE ENGRAVING TOOL

The engraving tool is used like a pen but with lots more pressure. Lines are cut towards you, up and down and the plate turned around whenever the occasion demands. It is well to keep a scrap piece of celluloid beside you to try out different values and to test the sharpness of the tool.

When the work is completed, the plate is taken off the drawing board and the edges turned up with a T-square. Corners may be made slightly rounded. A file is used to bevel the edges all around. Many artists prefer the square corners. At any rate do not round them too much, but if you do, see that all four corners are alike in size.

NEXT STEP—THE PRINT

The plate is now ready for printing. In inking the plate the first time, you will find that the ink does not fill up all the lines. To make it take hold everywhere, take a rag well inked and rub it over the plate using a circular motion. Then wipe the plate with a rag saturated with kerosene and re-ink plate.

A dabber is next rubbed on the ink and conveyed to the plate by a firm rocking and rolling motion. Keep on pressing the ink into the grooved lines until all are filled and the plate looks black all over. You can test it by holding it up against the light. Next lay it down on a sheet of white paper (typing paper is good) and begin wiping the plate. To make a dabber use a strip of canvas rolled up in a cylinder and then cover the end with a wad of cotton over which stretch several layers of ooze leather tied with string. (Old kid gloves are excellent for this purpose.)

Two large pads are made of tarleton or mosquito netting big enough to cover the palm of the hand. Until the first one is well inked from wiping, one alone may be used. Actually both are necessary. The first removes the ink from the plate until the design begins to show up and the other which is cleaner is used for the finishing process.

When the design begins to clear up, wiping with the palm of the hand is continued until the plate is ready for printing. During this hand wiping the hand must be frequently cleaned with a rag or paper towel saturated with gasoline. Look out for fingerprints. Wipe all these from the plate before printing.

The paper to be used is next considered. Ordinary white drawing paper works well and is not expensive, but the United States Government post card stock (ivory) gives charming results and is quite reasonable in price. After considerable experimentation on the cheaper papers one may find it advisable to use better inks and a finer grade of paper.

About an hour or two before printing it is well to soak the sheets of paper in a tray of water. Then remove them and place them between blotters and place a weight of some sort (glass or metal), on top of them. The paper to give good results must be damp but not shiny wet for the printing.

THE CHEAPEST TYPE OF PRESS

If an etching press is not obtainable an ordinary clothes wringer will serve. Screw it down to the utmost. Attach it to a table or bench. Place a sheet of tin or zinc between the rollers to serve as a "press bed." Then lay the plate inked



JAPANESE MAGNOLIAS show a dry point technique resembling etching.

side up on this bed, the dampened paper on top of this, a blotter next and lastly two pieces of felt. Turn the handle and the print is ready to be "pulled." Do not be in a hurry about pulling the print from the plate but do it slowly and gently so as not to tear the damp paper.

The prints must then be laid out to dry. When partially dry, lay a blotter on top of the pile and a drawing board on top of this and lastly a weight upon it. Another successful method is to use thumbtacks and pin the prints down on a board until they are thoroughly dry.

COMMON ERRORS

If your prints do not come out satisfactorily perhaps these are some of the reasons for failure:

If prints are too light there has not been sufficient pressure, or has been overwiped.

If too dark, the plate has not been wiped sufficiently.

If lines are broken, the plate has not been completely inked or the plate has been overwiped in spots.

If the print is patchy, the paper has not been evenly dampened.

If you have wiped too much, you will have to start all over and re-ink the plate; but if you have been careful this is not likely to be necessary.

If some of your lines look weak when you hold the plate up to the light, perhaps you can replace a dab of ink to the right spots, with your finger tip. Experience only will teach you to get the better results.

You must not expect every print to be a perfect one. Perhaps out of a dozen proofs there may be only 4 or 5 that are perfectly satisfactory in every way. After your trial proofs, the fair copies will be known as the "edition." They should be signed and numbered as they are pulled and the inferior prints are to be discarded. ●

(continued from page 117)

a poster, in order to do a job at all, should first be totally different in style, design and idea from its neighbors and competitors. If your poster looks like the other fellow's, what chance have you got?

Earl Yahn:

Let me compose a little one act play for you.

The Scene: A stretch of superhighway somewhere between Philadelphia and Washington. As the curtain rises, a stretch of highway is in the foreground, backed by a row of billboards. There is no other scenery. Occasionally, a car whizzes across the stage, too fast for any details to be discerned.

1st Billboard: All those cars. They go so fast.

3rd Billboard: And they all look alike.

2nd Billboard: You'd think car designers would want their cars to look different.

3rd Billboard: They do, but the manufacturers don't.

1st Billboard: I just don't look at them anymore.

2nd Billboard: I notice they all look at *you*, though. They gawk at you — er, they *stare* at you. Almost as though you were a . . .

1st Billboard: Go on.

2nd Billboard: Well, a freak or something. You know, you're *not* like the rest of us. You stand out in a crowd. What I mean is — you're different.

3rd Billboard: I think it's that white space all over you. It's almost inmodest!

2nd Billboard: So glaring.

3rd Billboard: And your colors. *Primary* colors.

1st Billboard: But what's wrong with . . .?

2nd Billboard: And your name. Such **BIG TYPE!** Tsk.

3rd Billboard: No wonder people stare at you. I'll bet they go home and tell other people about you.

1st Billboard: But what's wrong with . . .?

2nd Billboard: (to 3rd Billboard) I wish I were in your place. It's embarrassing to be standing next to *him*!

3rd Billboard: Yes, but at least nobody notices you. They're far too busy staring at *him*.

1st Billboard: But what's wrong with . . .?

CURTAIN •



Silhouettes Unlimited

(Continued from page 122)

adhesive can then be rubbed away with a gum eraser or clean fingertips.

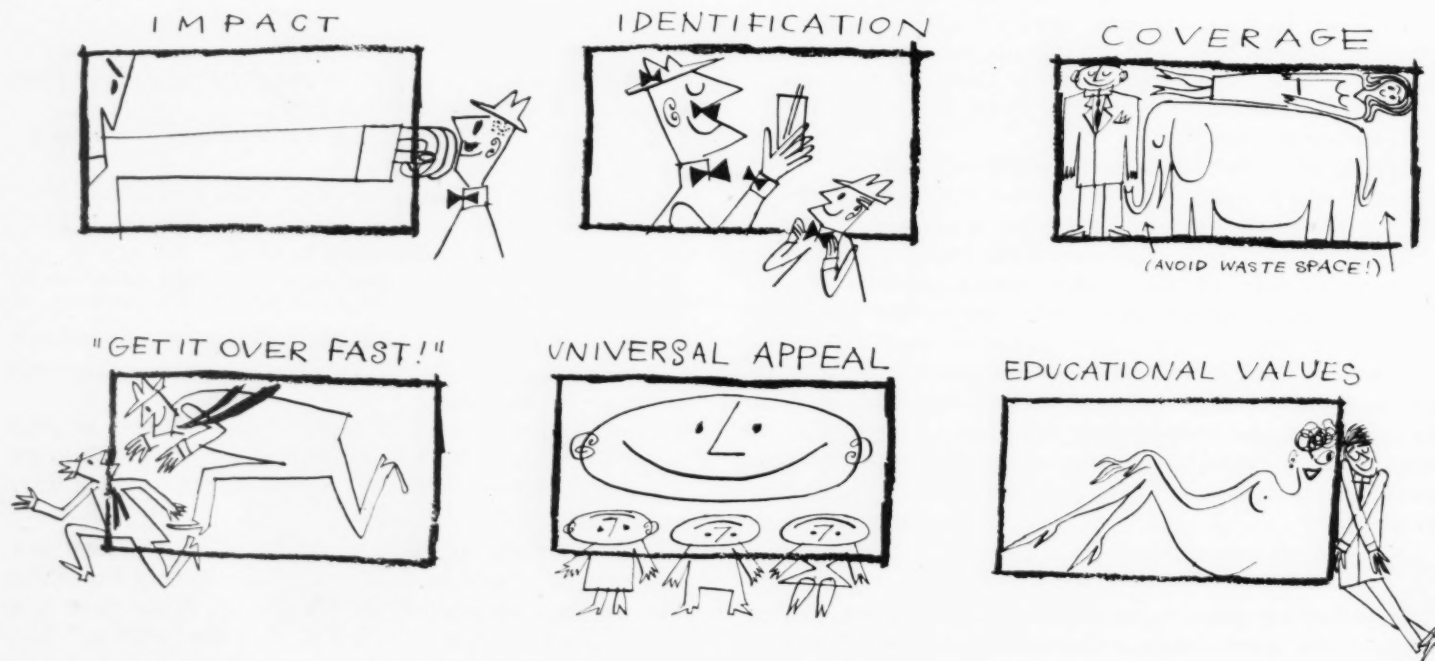
Finally, trim the background to proper size for framing or for use as a greeting card. Framed silhouettes should of course be mounted inside a thin cardboard mask, covered with glass and then inserted in a dark picture frame.

EXTRA EFFORT SUGGESTIONS

A professional result may be attained by combining the silhouette with hand art work. For your background you may wish to have a lacy effect. This may be achieved quickly by using paper doilies of the dime store variety, commonly boxed for use as place settings. A swatch of red silk or plush from a pin cushion can be cut out and made into a red heart for Valentine card backgrounds. Scraps of silk, satin, tweed—each can be imaginatively exploited to impart a three-dimensional effect to the completed background. If the theme, for example, were of a Scotsman—what would be better than to use a scotch plaid swatch for the kilt or cape? (Note: don't paste fabric over or under the cut-out; instead, trim away the black paper that would otherwise be covered.)

On this and the facing page are a number of suggestions by way of illustration. The work of Jean Frances Bennett*, these are simply offered as points of departure. The most interesting work will be the work you create and do yourself. •

*Miss Bennett has authored an excellent text, "Silhouette Cutting", Bruce Publishers, \$2.00, which is recommended to all students and teachers of this craft.



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